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MacDowell, Edward Alexander  
[Concerto, piano, no. 2,  
op. 23, D minor; arr.]  
Konzert

M  
1011  
M14  
op.23  
B7









Nr. 5192

# MAC DOWELL

## KONZERT NR. 2

Dmoll ★ Dminor ★ Ré mineur

Op. 23



2 Pianoforte



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EDWARD MAC DOWELL

KONZERT NR. 2

D MOLL ★ D MINOR ★ RÉMINEUR

FÜR PIANOFORTE MIT ORCHESTER

OP. 23

SOLOSTIMME MIT ÜBERGELEGTEM ZWEITEN PIANOFORTE



Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL

LEIPZIG · BERLIN

E. B. 5192

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# ZWEITES CONCERT

für das Pianoforte mit Begleitung des Orchesters

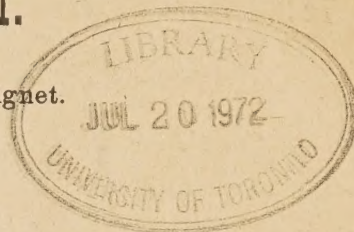
von

**E. A. Mac-Dowell.**

Op. 23.

M<sup>me</sup> Teresa Carreño zugeeignet.

**I.**



M  
1011  
M14  
Op. 23  
B7

**Pianoforte II**  
(als Ersatz für das  
Orchester).

*Larghetto calmato.*

*pp* Streichinstr.

Vc.

*Larghetto calmato.*

**Pianoforte Solo.**

**A** Klar.

Pos.

*mf* trem.

Fag. Hn.

Pauke

**A**

**ff** largamente

*cresc.*

*cresc.*

Red.

\*

Red.

15

1

5

\*

Red.

\*



*ma*

*f* *precipitato* *martellato* *fff*

*Red.* *5 1* *15* *15* *Red.* *15* *15* *Red.* *3 1* *4* *14* *1* *5*

*f* *precipitato* *martellato*

*B<sup>F1</sup>*  
Klar. *pp dolce*  
2. Viol.

*fff marc.* *molte riten.* *pp*

*Streichinstr.* *pp* *f* *C* Trp. Hn. *Har. Fag.* *pp* *Vc. pizz.*

*C*



*tristate expansion*  
Poco più mosso, e con passione.

First system of musical notation, measures 1-4. The treble staff contains a melodic line with fingerings 1 2 1 3 1 and 2 1 3 1. The bass staff contains a supporting line. A *cresc.* marking is present in the bass staff.

Second system of musical notation, measures 5-8. The treble staff contains a melodic line with fingerings 2 1 3 4 and 2 1 3. The bass staff contains a supporting line. A *f* marking is present in the bass staff.

Third system of musical notation, measures 9-12. The treble staff contains a melodic line with fingerings 1 2 3 4 and 1 2 3 4. The bass staff contains a supporting line.

Fourth system of musical notation, measures 13-16. The treble staff contains a melodic line. The bass staff contains a supporting line. A *p* *Streichinstr.* marking is present in the bass staff.

Fifth system of musical notation, measures 17-20. The treble staff contains a melodic line with fingerings 0 1 4. The bass staff contains a supporting line. A *cresc.* marking is present in the bass staff.

Sixth system of musical notation, measures 21-24. The treble staff contains a melodic line. The bass staff contains a supporting line. A *f* marking is present in the bass staff.

Seventh system of musical notation, measures 25-28. The treble staff contains a melodic line with fingerings 2 1 3 4 and 5 2. The bass staff contains a supporting line. A *sempre cresc.* marking is present in the bass staff. A *f* marking is present in the bass staff.



**Piano**

**Fl. u. Klar.**  
pp leggiero

**Bässe pizz.**

*martellato*

*martell.*

*recitando e marcatiss.*

*cresc.*

*poco cresc. ma sempre*

*con fuoco*

*leggero*

*cresc.*

*fz*

*cresc.*



*sempre cresc. e legg.*

*mf* Tromp. Hnr. Pos.

*ff*

2. Viol.

Fl. Klar. Fag.

*p* Bässe pizz.

*pp* *leggeriss.*

*simile*

*pp* Pk.

Viol. *pp* *con' espress.*

*mf* *dim.*

*morendo*

**E**

**F**

**F**



*l'accomp. sempre pp*

Ve. u. Klar.

*cresc.*

*poco marc.*

*f*

*Ad.*

G Viol. Hob.

*p*

Viol. Br.

*poco marc.*

*pp*

G



This page contains musical notation for a piano piece, organized into several systems of staves. The notation includes treble and bass clefs, key signatures (one flat), and various musical symbols such as notes, rests, and ornaments.

Key markings and dynamics include:
 

- legg. con fuoco* (Allegretto con fuoco)
- cresc.* (crescendo)
- simile* (simile)
- ff marc.* (fortissimo marcato)
- ten.* (tenu)
- dim.* (diminuendo)
- C.B. pizz.* (Cello Bass pizzicato)
- strepitoso* (strepitoso)

Fingerings are indicated by numbers 1 through 5. Some measures include fingerings for both hands, such as 1 2 1 3 4 2 in the right hand and 5 1 3 1 1 4 1 in the left hand.

The page concludes with the publisher's mark: E. B. 5192.



Hn.

1 3 6 1 1 3 6 1 1 6

*molto cresc.*

Hr. Pos. H (des vor.)

*marcatiss.*

*fff* *marcatiss.*

*martellato*

Tromp. Hnr.

E. B. 5192

This musical score page, numbered 9, features six systems of staves. The first system includes a Horn (Hn.) part and a piano accompaniment. The second system continues the piano part with a 'molto cresc.' marking and includes fingerings (1 3 6 1 1 3 6 1 1 6). The third system introduces the Horn in Position (Hr. Pos.) with a 'H' note and 'des vor.' instruction, followed by a 'marcatiss.' marking. The fourth system features a 'fff' (fortissimo) and 'marcatiss.' marking. The fifth system includes a 'martellato' (staccato) marking. The sixth system introduces the Trombone (Tromp. Hnr.) part. The score is written in a key with two flats and a common time signature. The piano part is characterized by dense, rhythmic patterns and dynamic markings.



This page of musical notation is for a piano piece, likely in a minor key as indicated by the flat symbols in the key signature. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is characterized by dense, complex chords and arpeggiated textures. Key features include:

- Dynamic Markings:** The piece starts with a *ff* (fortissimo) marking. A *pp* (pianissimo) marking appears in the third system, followed by *pp agitato* (pianissimo agitato). A *p* (piano) marking is used in the fifth and sixth systems.
- Articulation and Phrasing:** Various articulation marks are present, including accents, slurs, and breath marks. Phrasing slurs are used to group notes across measures.
- Figured Bass:** In the fifth system, a treble clef staff contains a series of numbers (5, 2, 4, 2, 5, 4, 3) which likely represent a figured bass or a specific harmonic sequence.
- Complex Chords and Arpeggios:** The notation features many complex chords, often with multiple accidentals, and rapid arpeggiated passages, particularly in the right hand.
- Rehearsal Markers:** Roman numerals 'I' and '8' are used as rehearsal or section markers throughout the score.



*sempre più agitato* *cresc.*

8

*cresc.* *f* *con fuoco* *ten.*

8

**K** *trem.* *sempre dim.* *poco ritard.* *tr.* *p* *poco ritard.* *ff* *largamente e risoluto*

**K** *cresc.* *ff* *cresc.* *ff*

*Red.* *Red.*

1 5



The musical score consists of six systems of staves, primarily in treble and bass clefs, with some systems including a third staff for a tritone (trb). The notation includes complex rhythmic patterns, slurs, and various dynamic markings.

Dynamics and performance instructions include:
 

- f* (forte)
- pp* (pianissimo)
- appassionato*
- molto cresc. sempre*
- poco a poco stretto*
- marcatiss.*
- sempre*
- marc. il basso*
- cresc.*
- furioso*
- > martellato*
- fff* (fortissimo)
- dim.* (diminuendo)

Fingerings are indicated by numbers 1, 2, 3, 4. Trills are marked with *trb*. The score concludes with a final system of staves showing a descending melodic line in the bass and a trill in the treble.



The first system of the musical score for 'Der Schwanensee' features three staves. The top staff is for the Clarinet (Klar.) in B-flat major, marked *p* and *dolciss.*. The middle staff is for the Trombone (tr.) in B-flat major, marked *p*. The bottom staff is for the Trombone (tr.) in B-flat major, marked *pp*. The music is in 3/4 time and consists of 8 measures. The first measure has a dynamic marking of *p* and *dolciss.*. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *pp*. The fifth measure has a dynamic marking of *p*. The sixth measure has a dynamic marking of *pp*. The seventh measure has a dynamic marking of *p*. The eighth measure has a dynamic marking of *pp*. The system ends with a double bar line.

Flöten. *leggero.*

*dolce*

Viol.

*p*

8

*leggeriss.*

8

*trun trun trun*

*cresc.*

*trun trun trun*

4

Flöten. *leggiere*

*crusc.*

*grandioso*  
*ff*

Red. \* Red. \* Red. \* Red. \*

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt, Op. 28, No. 12. The score is written for a trumpet and piano. The top staff is for the Trp. Hn. Pos. (Trumpet and Horn in Position) and the bottom staff is for the piano. The key signature is one flat (B-flat) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a section marked 'marcatiss.' (marked) and 'fff' (fortissimo), followed by a section marked 'dim. rall.' (diminuendo and rallentando). The score is numbered 'F. B. 3192' at the bottom.



[illegible]



15

Viol. *pp dim.* *pp* *con espress.*

Hn. *pp*

Fl. *pp*

Klar. *pp*

Bass. *ppp* *Bässe pizz. Pk. fr.* *P*

Piano *pp quasi portando ten.* *ten.* *ten.* *ten.* *ten.*

*calando*

*Pa tempo*

*a tempo*

*strepitoso*

*fz*

*f*

*dim.*



This page contains musical notation for a piano piece, organized into several systems of staves. The notation includes treble and bass clefs, key signatures (one flat), and various musical symbols such as notes, rests, and accidentals.

Key performance instructions and dynamics include:
 

- cresc.* (crescendo)
- marc.* (marcato)
- legg.* (leggiero)
- con fuoco* (with fire)
- simile* (similar)
- poco a poco cresc.* (little by little crescendo)
- molto cresc.* (much crescendo)
- ff* (fortissimo)

The notation also features various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., *Red.*, *Red.* with asterisks). The piece concludes with a final system marked *ff* and a repeat sign.



This page of a musical score, numbered 47, contains several systems of music for different instruments and piano accompaniment. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

**System 1:** Features a piano accompaniment with a forte (*ff*) dynamic and a string section marked *Salten.* (trills) and *poco rit.* (slightly ritardando).

**System 2:** Continues the piano accompaniment with a forte (*ff*) dynamic and a string section marked *leggeriss.* (very light) and *poco rit.* (slightly ritardando).

**System 3:** Includes parts for Fl. Klar. Fag. (Flute, Clarinet, Bassoon) and Fl. Klar. (Flute, Clarinet). Dynamics include *p* (piano), *ten.* (tutti), *ppp* (pianissimo), and *pp* (pianissimo).

**System 4:** Features a piano accompaniment with a *largamente* (very slow) tempo and *e dolciss.* (very sweet) character. Dynamics include *p* (piano) and *f* (forte).

**System 5:** Includes parts for Viol. (Violin) and Fl. (Flute). Dynamics include *Sdolciss.* (very sweet), *pp* (pianissimo), and *p* (piano).

**System 6:** Features a piano accompaniment with a *ppp* (pianissimo) dynamic and a string section marked *a piacere leggeriss. e veloce* (at pleasure, very light and fast). Dynamics include *pp* (pianissimo) and *dolciss.* (very sweet).

**System 7:** Includes parts for Klar. (Clarinet) and a string section marked *perdendosi* (fading away). Dynamics include *ppp* (pianissimo) and *dolciss.* (very sweet).

**System 8:** Features a piano accompaniment with a *dolciss.* (very sweet) character and a string section marked *ppp* (pianissimo).



## II.

Presto giocoso. (♩ = 160.)

Flöten.

Saiten.

Fag.

First system of musical notation. It includes staves for Flöten (Flutes), Saiten (Strings), and Fag. (Bassoon). The piano part is marked *fz* and *legg.* The strings are marked *pp*. The bassoon part is marked *pp*.

Presto giocoso. (♩ = 160.)

L. H.

R. H.

Second system of musical notation. It includes staves for L. H. (Left Hand) and R. H. (Right Hand). The piano part is marked *legg.* The strings are marked *pp*.

Third system of musical notation. It includes staves for Fl. (Flute), Fag. (Bassoon), Br. (Trumpet), and Trp. (Trumpet). The piano part is marked *legg.* The strings are marked *pp*. The bassoon part is marked *legg.* The trumpet part is marked *poco a poco*.

Fourth system of musical notation. It includes staves for Fl. (Flute), Fag. (Bassoon), Br. (Trumpet), and Trp. (Trumpet). The piano part is marked *cresc.* The strings are marked *fz* and *marc.* The bassoon part is marked *legg.* The trumpet part is marked *poco a poco*.

Fifth system of musical notation. It includes staves for Holzbl. (Woodwinds), Hr. (Horn), and Saiten. (Strings). The piano part is marked *marcatiss.* The strings are marked *ten.* The woodwinds are marked *marcatiss.* The horn part is marked *con bravura*.



*dolce*

*con fuoco*

*ff* *ten.* *ten.* *ten.*

*con fuoco*

*ff* *marc.* *ten.* *ten.* *Rlar. Fag.* *mf* *dim.*

*ff* *f* *dim.*

**C**

*p* *p* *pp*



Hobo. *legg.*

pp *legg.* *Saiten.* *Fag.*

*legg.*

*D*

*2 Hörner.* *legg.* *Br.* *poco a poco cresc.*

*legg.*

*Trp.* *fz marc.* *E* *mar.*

*con bravura* *fz* *E*

*catiss.* *cresc.* *Br.*

*Saiten.* *p* *dim.* *ten. ten.* *ten. ten.* *Klar. u. Fag.* *dim.* *poco marc.* *Br.* *Fag.*



This is a page of a musical score, likely for a piano. The score is written in a single system with multiple staves. The notation is complex, featuring many chords, arpeggios, and rapid passages. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes several dynamic markings: *ppp* (pianississimo), *pp dolce* (pianissimo dolce), *p dolce placido* (piano dolce placido), *pp* (pianissimo), *morendo* (diminuendo), and *ff* (fortissimo). There are also markings for *Saiten.* (strings) and *G* (G major). The page number is 5192.



8<sup>.....</sup>

*ff*

*marcatiss.*

*cresc. poco allargando*

*p*

*risoluto con passione*

*molto cresc.*

*Fl. Klar.*

*mf*

*cresc.*

*cresc.*

*I Viol. Cello. marc.*

*marc. ma leggero*

8<sup>.....</sup>



8

*marcato*

*molto cresc.*

*marcatiss.*

*ff*

K

*fz*

*trem.*

*martellato*

*sempre fff*

*poco rit.*

*a tempo*

*fff*

*dim.*

*ten.*



Flöten. **L** **p** *legg.* **tr** **Br.** **Fag.**

*tr* *tr* *legg.*

1 3 4

**Fag.** **legg.** **p** **cresc.**

*legg.* **cresc.**

**Fl. Klar.** **3** **3** **fz** **marc.** **legg.** **Trp.**

**f** **3** **3** **fz** **marc.** **legg.** **Trp.**

**f** **3** **3** **fz** **marc.** **legg.** **Trp.**

**strepitoso**

**M** **Holzbl.** **ten.** **marcatiss.** **Saiten.** **Hörner.** **Saiten.**

**M**



Viol. *ten.* *p* *N* Br. Klar. Fag. *p* Pauke.

Hn. Trp. *ppp misterioso* Bässe.

*poco a poco cresc.* *ff*

Viol. Br. *poco marc.* *fff* *marcatiss.* *ff* *cresc.* *cresc.* *ff*

*P* *molto cresc.* *8.....* *P*



First system of musical notation, measures 1-6. The system consists of three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, starting with a forte (*ff*) dynamic and ending with a fortissimo (*fff*) dynamic. The middle staff has a treble clef and contains a series of chords, mostly triads and dyads, with a fortissimo (*fff*) dynamic. The bottom staff has a bass clef and contains a series of chords, mostly triads and dyads, with a fortissimo (*fff*) dynamic. There are asterisks (\*) above measures 2, 4, and 6. A dotted line with an asterisk (\*) is at the end of the system.

Second system of musical notation, measures 7-12. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, starting with a fortissimo (*fff*) dynamic and ending with a fortissimo (*fff*) dynamic. The middle staff has a treble clef and contains a series of chords, mostly triads and dyads, with a fortissimo (*fff*) dynamic. The bottom staff has a bass clef and contains a series of chords, mostly triads and dyads, with a fortissimo (*fff*) dynamic. There are asterisks (\*) above measures 8, 10, and 12. A dotted line with an asterisk (\*) is at the end of the system.

Third system of musical notation, measures 13-18. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, starting with a fortissimo (*fff*) dynamic and ending with a fortissimo (*fff*) dynamic. The middle staff has a treble clef and contains a series of chords, mostly triads and dyads, with a fortissimo (*fff*) dynamic. The bottom staff has a bass clef and contains a series of chords, mostly triads and dyads, with a fortissimo (*fff*) dynamic. There are asterisks (\*) above measures 14, 16, and 18. A dotted line with an asterisk (\*) is at the end of the system.

Fourth system of musical notation, measures 19-24. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, starting with a fortissimo (*fff*) dynamic and ending with a fortissimo (*fff*) dynamic. The middle staff has a treble clef and contains a series of chords, mostly triads and dyads, with a fortissimo (*fff*) dynamic. The bottom staff has a bass clef and contains a series of chords, mostly triads and dyads, with a fortissimo (*fff*) dynamic. There are asterisks (\*) above measures 20, 22, and 24. A dotted line with an asterisk (\*) is at the end of the system.



Hobe. *legg.* *tr.* *p* *R* *Fag.*  
*pp* *legg.* *R*  
*1 4 1 3 1 4* *2 1* *4 3 5*  
 2 Hörner. *legg.* *poco a poco*  
*poco a poco*  
*1 3 2*  
 Fl. H. b. *3* *?*  
*cresc. 3* *marc.* *legg.* *Trp.*  
*cresc.* *cresc.* *ff*  
 Holzbl. *S* *fff* *3* *ten.* *Hns.* *fff* *3* *ten.*  
*marcatiss.* *fff*  
*S*



Saiten  
dolce

8

leggero

8

ff 3

4 Hörner

ff

ten.

ten.

Klar. Fag.

dim.

pp

dim.

p

U Fl.

p

pp

dolce

U



*legg.* *dolce* *legg.* **V** Saiten. Klr.

*pp* Hn. Klar. Fag. Cello. Pk.

*pp* *morendo*

*perdendosi* *ppp* **W** Più mosso.

*ppp* *leggieriss.* **W** Più mosso.

*sempre ppp* Hob. Fag. Pk. v.c.

*sempre ppp* 6 9



## III.

Largo. (♩ = 56.)

C.B. Cello.

Fag.

ppp trem.

Pk.

Largo. (♩ = 56.)

mf

A Fl.

pp

Klar.

p

mf

A

B Saiten

trem.  
pp marc.

Fag. Bässe

6

3

3

3

B

rit. e dim.

rit.

f risoluto

\*

8.....

3

3

3

ff

Ed.

E. B. 5192.

Ed.



*ff* *rit.*

*Molto Allegro.* (♩ = 88.)

Klar. Fag.

*pp* *misterioso*

*Molto Allegro.* (♩ = 88.)

*f* *pp*

*cresc. poco a poco* *cresc.*

*ff* *risoluto*



Viol.

*ten.*

*ten.*

*ff*

*cresc.*

*ff*

*8*

*molto cresc.*

*ff*

*E*

Viol.

Holzbl.

*sempre fff*

*p legg.*

*8*

*marcatiss. ma leggiero*

*F Poco più mosso.*

*F Poco più mosso.*

Fl. Klar.

*8*

Fl. Klar.

*8*

*1*

*6*

*3*

*1*

*6*

*3*

*1*



Saiten. 4 Hr. G Fl. Saiten

Hob. Klar. Fl. Hob. Klar. Fag.

8.....

*non legato*

G

Fl. Klar.

8.....

H Holzbl.

*ff* *cresc.*

H

*cresc.*

8.....

*sempre cresc.*



I **marcatiss.**  
**fff**  
 8. ....  
**fff con fuoco**  
**cresc. poco allarg.**  
 Saiten.  
**fff**  
 8. ....  
**marc. ma leggiero**  
**cresc. molto**  
**fff marcatis.**  
**pp con grazia**  
 K



*dolciss.*

8.....

**L** Viol.

*trbn*

*trbn*

*m.d.*

*m.d.*

**L**

*ff*

*ff marcato*

*mare.*

**M** Poco più lento.

*fl. Klar.*

*fl. Hob. Fag.*

*dolente*

*fz trem.*

*fz*

*p*

*Rec.*

*Rec.*

*Poco più lento.*

*ff recitando*

*f*

**M**



N

acceler.

*largamente*  
*f marc.*  
*cresc.*  
*acceler.*

*a tempo*  
*a tempo*  
*ff*  
*dim.*

*Hob. Klar.*  
*p*  
*dim.*  
*p*  
*dim.*

*2 Hörner.*  
*poco marc.*  
*p legg. ma marc.*  
*con Pedale*



Musical score for Piano (P) and Woodwind (Holzbl.). The score is in G major and 4/4 time. The piano part features various textures and dynamics, including *con spirito*, *cresc.*, *ff appassionato*, and *poco largamente*. The woodwind part has melodic lines with slurs and fingerings. The score is divided into systems, with some measures marked with asterisks and "Red." (Reduced).

Dynamics and markings include: *P*, *con spirito*, *cresc.*, *ff*, *ff appassionato*, *dim.*, *poco rit.*, *pp*, *pp marc.*, *fz*, *m.d.*, *Red.*, *Q*, *5/2*, *1 2 5*, *1 4*, *1 5*, *1 2 4*, *1 3 2 1*, *5 3 2 1*.



*pp*

*marc.*

*f*

*con fuoco*

*sempre ff*

*marcato*

*f* *poco a poco rall.*

*sempre rall.*

*poco rit.*

*ff*

*R* Hn. Fag. *dolciss.* *sempre rall.* Viol.

*dolciss.* *sempre rall.*

*R* *Pedale*

E. B. 5192.



**Spù lento.**Saiten.  
trem.

*rall.* *morendo* *ppp con anima*

Cello

**Più lento.**

*rall.* *morendo* *rit.*

8 9

**S**

Fl. Klar. *dolciss.* *pp* *pizz.* *Hob.*

*pp* *Cello* *poco marcato* *rit.*

Pk.

**T** *Klar.* *Fag.*

*quasi a piacere* *dolciss.* *poco più largamente* *pp rit.*

**T** *con Pedale*

1 3 1 4 1 3 1 3 1 3 1 5 4 3



The musical score for the piano introduction of 'L'Espresso' by Debussy is presented in a single system. The top staff shows the piano introduction, which is in 3/4 time and key of D major. The tempo marking is 'poco a poco agitato'. The introduction features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note D4, followed by a quarter note E4, and then a half note F#4. The left hand starts with a half note D3, followed by a quarter note E3, and then a half note F#3. The introduction continues with a series of eighth and sixteenth notes, creating a rhythmic pattern. The dynamics range from piano (p) to molto cresc. (molto crescendo). The introduction ends with a half note D4 in the right hand and a half note D3 in the left hand.

U a tempo  
Hob.

*mf non legato*

Klar.  
a tempo

*accel.  
con fuoco*

U 5 1 3 4 1

Musical score for the first system of "L'Allegretto" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time and D major. It features a piano introduction with a "Poco più mosso" tempo change. The first system includes a piano part with a "pp legg." marking and a violin part with an "accel." marking. The second system includes a piano part with an "8" marking and a violin part with an "accel." marking. The tempo changes back to "Poco più mosso" in the third system, with a "pp legg. ma marcato" marking for the piano part. The system ends with a repeat sign.

Viol.

Br. pizz.

8

9

4 Hnr.

Holzbl.

Saiten.

Fl.

Klar. Fag.

2 1 4

5

8

non legato

f

Saiten.

Fl. Klar.

Saiten.

8

9

Holzbl.

*pp subito*

*poco a poco cresc.*

*pp subito*

*cresc.*

*pp subito*

*cresc.*



Woodwinds (Flute, Oboe, Clarinet, Bassoon) and Strings (Violins, Violas, Cellos, Double Basses) part of the first system. The woodwinds play a melodic line with slurs and ties. The strings provide harmonic support with chords and moving lines. Dynamics include *fz* (forzando) and *pk.* (pizzicato).

Woodwinds (Flute, Oboe, Clarinet, Bassoon) and Strings (Violins, Violas, Cellos, Double Basses) part of the second system. The woodwinds play a melodic line with slurs and ties. The strings provide harmonic support with chords and moving lines. Dynamics include *fz* (forzando) and *pk.* (pizzicato).

Woodwinds (Flute, Oboe, Clarinet, Bassoon) and Strings (Violins, Violas, Cellos, Double Basses) part of the third system. The woodwinds play a melodic line with slurs and ties. The strings provide harmonic support with chords and moving lines. Dynamics include *fz* (forzando) and *pk.* (pizzicato).

Woodwinds (Flute, Oboe, Clarinet, Bassoon) and Strings (Violins, Violas, Cellos, Double Basses) part of the fourth system. The woodwinds play a melodic line with slurs and ties. The strings provide harmonic support with chords and moving lines. Dynamics include *fz* (forzando) and *pk.* (pizzicato).

**X**

*con fuoco*

**X**

*con fuoco*

*ff* *p*

**4 Hörner** **Fl.**

**Klar. Fag.**

**Y Viol.**

*marc.*

**Y**

*con fuoco*

*ff*

3 4 1 1 1



First system of the musical score. It consists of two staves. The upper staff features a series of chords with a crescendo (*cresc.*) and a fortissimo (*fff*) dynamic. The lower staff has a piano (*p*) dynamic and a marcato (*marcatiss.*) marking. A repeat sign with an 8-measure repeat is indicated. A double bar line with a 'Z' symbol is at the end of the system.

Second system of the musical score. It consists of two staves. The upper staff has a marcato (*marcatiss.*) marking and a fortissimo (*f*) dynamic. The lower staff has a piano (*p*) dynamic and a marcato (*marcatiss.*) marking. A repeat sign with an 8-measure repeat is indicated. A double bar line with a 'Z' symbol is at the end of the system.

Third system of the musical score. It consists of two staves. The upper staff has a piano (*p*) dynamic and a marcato (*marcatiss.*) marking. The lower staff has a piano (*p*) dynamic and a marcato (*marcatiss.*) marking. A repeat sign with an 8-measure repeat is indicated. A double bar line with a 'Z' symbol is at the end of the system.

**Presto. (♩. = 108.)**

Fourth system of the musical score. It consists of two staves. The upper staff has a piano (*p*) dynamic and a marcato (*marcatiss.*) marking. The lower staff has a piano (*p*) dynamic and a marcato (*marcatiss.*) marking. A repeat sign with an 8-measure repeat is indicated. A double bar line with a 'Z' symbol is at the end of the system.

**Presto. (♩. = 108.)**

Fifth system of the musical score. It consists of two staves. The upper staff has a piano (*p*) dynamic and a marcato (*marcatiss.*) marking. The lower staff has a piano (*p*) dynamic and a marcato (*marcatiss.*) marking. A repeat sign with an 8-measure repeat is indicated. A double bar line with a 'Z' symbol is at the end of the system.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes chords and melodic lines. Dynamics include *fff* and *fz*. A section is marked *Blechinstr.* (Blechinstrumente) and *Red.* (Reduktion). A repeat sign with a first ending bracket is present.

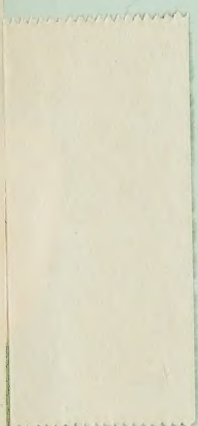
Second system of the musical score. It continues the grand staff notation. Dynamics include *fff* and *fz*. A section is marked *trem.* (tremolo) and *fff*. A repeat sign with a first ending bracket is present.

Third system of the musical score. It continues the grand staff notation. Dynamics include *fff* and *fz*. A section is marked *Prestissimo.* (Prestissimo). A repeat sign with a first ending bracket is present.

Fourth system of the musical score. It continues the grand staff notation. Dynamics include *sempre fff* (sempre fortissimo), *fz*, and *fff*. A section is marked *Prestissimo.* (Prestissimo). A repeat sign with a first ending bracket is present. The system concludes with a double bar line and a *Red.* (Reduktion) marking.









# J.S. Bachs Klavierwerke

## BUSONI-AUSGABE

Von FERRUCCIO BUSONI, EGON PETRI und BRUNO MUGELLINI

**B**achs Kunst beharrt noch heute als Mittelpunkt zwischen dem Vorgeschichtlichen und dem Gegenwärtigen im musikalischen Schaffen. Gleich seinen Nachfolgern Mozart und Beethoven, hat Bach einige seiner kostbarsten Gedanken dem Klavier anvertraut: diesem verrufenen, unentbehrlichen und umfassendsten aller Instrumente.

Die neuere Zeit hat sich sowohl des Instrumentes, als des Meisters, mit zunehmendem Interesse und Verständnis bemächtigt; beide werden um so lebendiger, je weiter und tiefer man in sie eindringt. Das verjüngte Klavier gebiert den Klaviermeister wieder und es läßt uns, hinter nur scheinbar veralteten Formen, die Seele eines großen Menschen aufdecken.

Hier ist alles vielgestaltig und blühend, das Technische in den Dienst erlesener Gedanken mühelos gestellt; manches noch heute auf Zukünftiges deutend, Älteres seine eigene Epoche besiegelnd. —

Es gereicht mir zur künstlerischen Freude, zur persönlichen Ehre, daß die Herren Breitkopf & Härtel mich mit einer neuen Herausgabe der Klavierwerke Bachs betrauten. In **Bruno Mugellinis** hinterlassenen diesbezüglichen Arbeiten erkannte ich Dokumente einer, dem Auslande entsprossenen, erzieherisch - mustergültigen Auffassung des Bachschen Stiles; in **Egon Petri** fand ich einen hilfreichen, vollkommen ausgerüsteten Gefährten. Diesen beiden ist das Zustandekommen des vollständigen Werkes zu verdanken, das ich allein nicht hätte bewältigen können.

**Ferruccio Busoni.**

### Die Busoni-Ausgabe von JOH. SEB. BACHS KLAVIERWERKEN

soll ein würdiges Gegenstück bilden zu den von uns in den letzten Jahren veröffentlichten, überall willkommen geheißenen, neuen zeitgemäßen, vornehm ausgestatteten, dabei aber billigen Klassikerausgaben:

**Fr. Chopin**, Klavierwerke, herausgegeben von Ignaz Friedman, 12 Bde.

**L. van Beethoven**, Klavierwerke, hrsgb. von Eugen d'Albert, Frederic Lamond u. Xaver Scharwenka, 8 Bde.

**F. Mendelssohn Bartholdy**, Klavierwerke, herausgegeben von Xaver Scharwenka, 5 Bde.

Wir schätzen uns besonders glücklich, für die neue Ausgabe von Joh. Seb. Bachs Klavierwerken Professor **Ferruccio Busoni** gewonnen zu haben. Seit Jahrzehnten hat er eifrig des Altmeisters Werke gründlich studiert und ihre Feinheiten in mustergültigen Aufführungen beleuchtet. Hochgeachtet sind seine bisherigen instruktiven Ausgaben von Bachs Werken, insbesondere der zwei und dreistimmigen Inventionen und des Wohltemperierten Klaviers, dessen I. Teil, schon früher bei G. Schirmer in Neuyork erschienen, nun an uns übergegangen, mit dem von uns erworbenen II. Teil in diese Bach-Ausgabe aufgenommen worden ist. Weitere Belege für Busonis Meisterleistungen bieten seine jetzt in 6 Bänden zusammengefaßten Bearbeitungen,

LEIPZIG

Übertragungen, Studien und Kompositionen für das Klavier nach Joh. Seb. Bach.

Ein tüchtiger Mitarbeiter war Professor **Bruno Mugellini**, ehemaliger Direktor des Liceo musicale in Bologna, der durch seine bei Breitkopf & Härtel früher erschienene instruktive Ausgabe des Wohltemperierten Klaviers hohe Anerkennung in der Musikwelt gefunden hatte. Bereits hatte er die Revision weiterer Bachschen Werke beendet und neue Vorbereitungen für die Fortsetzung der Arbeit getroffen, als er unerwartet am 15. Januar 1912 aus dem Leben abberufen wurde.

Busoni treu zur Seite steht **Egon Petri**, der als hervorragender Klavierkünstler sich des Altmeisters Werke zum Studium und Vortrag besonders ausersehen hat und nun auf Grund seiner langjährigen praktischen Erfahrungen in zahlreichen Anmerkungen der von ihm revidierten Werke andeutet, was alles bei diesen Werken pädagogisch und künstlerisch beachtenswert ist. So darf die

### BUSONI-AUSGABE der KLAVIERWERKE von J. S. BACH

der Beachtung und Benutzung besonders empfohlen werden.

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